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194.



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## Contents.

PAGE

Portrait of Mr. John Dunn ... ..	141
Music of Christian Nations ... ..	142
Monthly Calendar ... ..	143
Editorial—Gold Dust—Mr. John Dunn ... ..	144
"The Old Pipe," HENRY E. BRANCH ... ..	145
Musical History (Part III.) ... ..	146
Elementary Lessons for Vocal Classes and Sight-Singing, by J. A. MATTHEWS (Part I.) ... ..	147
How we Hear (Chap. V.), by F. C. BAKER ... ..	153
The Violin, Illustrated ... ..	156
Frederic Archer ... ..	158
Odd Crotchets ... ..	159
Provincial Notes ... ..	161
Academical—Notes by "Omar," &c ... ..	163

## MUSIC OF CHRISTIAN NATIONS.

THE sacred songs and chants of the first Christians and earliest Christian communities (says an American contemporary) were without doubt closely connected with existing tradition, and it is not without some significance that we point to the well-known traditions of the Hebrews and Greeks, because these nations occupied, as we have seen, the foremost place in the art of music in the classical and pre-classical eras. Although the melodies of the early Christians have not been preserved, yet our assumption is none the less probable. The hymn of praise chanted by the Lord and His disciples at the Last Supper (Matt. xxvi. 30, Mark xiv. 26) may have been some ancient Hebraic melody, and these psalms, the chanting of which was warmly recommended by the Apostles (see Ephes. v. 19, Col. iii. 16, James v. 13) probably comprised the whole liturgical treasure of the oldest Christian community of Jerusalem, and were preserved for the use of future generations of their co-religionists. Whether the method of singing adopted by the Christians varied from or closely resembled that of the old Hebrews, it is impossible to determine authoritatively. The accounts preserved to us seem to indicate that they were sung between precentor and congregation, or antiphonally between two half-choirs. Besides the Israelites, at a period subsequent to the death of Christ, and even those that dwelt beyond Judæan territory, continued to sing in the old traditional style. Thus the Jewish historian, Philo, mentions that an Israelitish sect, existing about the middle of the first century A. D., at Alexandria, known as the Therapeutæ, chanted their psalms and hymns antiphonally by choirs of men and women. Such traditions, coming direct from the Holy Land, were highly respected by the disciples of the new faith, and it would seem as if the existing Christian antiphonal chant had been gradually adopted by the Western Christian nations. St. Augustine (354-430 A. D.) says, "One cannot sing to the Lord unless he hath God in his heart, and no worthier songs could be found than the inspired songs of David."





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Prospectus, entry form, and all further information may be obtained on application.

F. W. RENAUT, *Secretary*.

## Monthly Calendar.

### MARCH.

(Our Saxon Ancestors called it *Lenat Monat* or *Length Month*.)

### EVENTS—MUSICAL AND OTHERWISE.

- 1st.—St. David's Day. The Patron Saint of Wales. The leek is usually worn by the Welsh on St. David's Day.
- 2nd.—Sir George A. Macfarren born, 1813.
- 2nd.—Rev. John Wesley, A.M., died in London, 1791, aged 87.
- 3rd.—Edmund Waller, an eminent English poet, born 1605.
- 4th.—The first Missionaries sent out by the London Missionary Society, in 1796, by the ship *Duff*.
- 7th.—The British and Foreign Bible Society established in 1804.
- 8th.—William III. died at Hampton Court, 1702.
- 10th.—Last day of entry for Associate Examination of the Royal College of Music.
- 10th.—David Rizzio, an Italian Musician, was assassinated in Holyrood Palace, Edinburgh, 1566.
- 12th.—Dr. John Bull, died 1628. The first Gresham professor.
- 15th.—Julius Cæsar was assassinated by Brutus, B.C. 44, aged 55.
- 16th.—The Duchess of Kent died 1861.
- 17th.—St. Patrick's Day. St. Patrick died at Down, Ulster, where he was buried. He has been called the *Father* of the Hibernian Church.
- 17th.—Handel's Oratorio "Deborah" produced, 1733.
- 18th.—Duke of Cambridge born 1819.
- 21st.—Thomas Cranmer, the first Archbishop of Canterbury, was burnt at Oxford by order of Queen Mary, 1556.
- 21st.—John Sebastian Bach, born 1685.
- 24th.—Longfellow died, 1882.
- 24th.—Queen Elizabeth died at Richmond, 1693, aged 69, in the forty-fifth year of her reign.
- 25th.—Lady Day.
- 26th.—Beethoven died, 1827.
- 26th.—Oxford and Cambridge Lent Term ends.
- 28th.—The Duke of Albany died, 1884.
- 29th.—Rev. Charles Wesley, brother of John Wesley, died at London, 1788, aged 80. A great Hymn writer.
- 31st.—Haydn born, 1372.

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Syllabus and Official Entry Forms may be obtained from

FRANK POWNALL, Registrar

### Editorial.

With this month's *Minim* is given, as a supplement, a picture of Her Majesty the Queen. It is a reproduction by the Grosvenor Engraving Co., Cheltenham, from the bust executed by the Countess Feodora Gleichen and first published by the *Cheltenham Examiner*. Our thanks are due for kind permission to use the same.

—:O:—

On our pages of this *Minim* will be found the opening part of a new elementary course of lessons for vocal classes and sight-singing, with questions on the theory of music. These lessons are specially intended for church choirs and beginners. The lessons will be continued monthly, and will be published afterwards in four parts. Each part will contain about twelve sets of lessons with theory questions relating to the same. It is hoped the work will be found acceptable to those for whom it is specially intended.

—:O:—

Subscriptions for Vol. VII. for the current year (1899—1900), commencing in October last, are now due, and Editors of the various editions will esteem it a favour to have a P.O.O. or stamps to cover the same.

### Gold Dust.

Fame and riches may raise us to eminence, but religion alone can bring us peace and happiness.

—:O:—

If Heaven has blessed you with gifts do not despise those whom it has not.—F.C.B.

—:O:—

We may have many acquaintances, but we can have but few friends.—Dr. Johnson.

"Purpose without power is mere weakness and deception," says Sa'di; "and power without purpose is mere fatuity." Be sure that you have talent for music, and being in no doubt about it, spare no effort to attain to the highest pinnacle of musicianship.

—:O:—

"No man," says Goethe, "learns to know his inmost nature by introspection, for he rates himself sometimes too low, and often too high, by his own measurement. Man knows himself only by comparing himself with other men; it is life that touches his genuine worth."

—:O:—

Be of good courage. For "there is nothing in this world," says Somadeva, "which a man who exerts himself cannot attain."

—:O:—

And Schiller says "Every man stamps his value on himself. The price we challenge for ourselves is given us. Man is made great or little by his own will."

### John Dunn, Violinist.

Mr. John Dunn, our English violinist with the temperament and technique, is attracting much comment by the departure he made at his orchestral concert at Queen's Hall on Feb. 20th. The orchestra was composed of Englishmen, and the conductors, Sir Alexander Mackenzie and Mr. Hamish McCunn, were also Britishers. The programme included the Tchaikowsky Concerto for violin and orchestra, in D, opus 35, the Beethoven Concerto for violin and orchestra, in D, opus 61, the Britannia Overture by Sir Alexander Mackenzie, and the Adagio of Spohr, with orchestra.

Mr. Dunn is a native of Hull, and comes of a musical family, his great-grandfather having been conductor at the Edinburgh theatre when Paganini visited that city.

His first public appearance was at the age of nine years, and it was intended by his brother that he should be made a "wunderkind"—a musical prodigy. However, the brother's death prevented this idea from being carried out: and, while regretting the sad cause that led to this result, one cannot help thinking that it is better that his talents have been allowed to mature naturally than if they had been overstrained in childhood, and he had now only past, instead of present and future, successes to think of.

At twelve years he went to Leipzig where he had the benefit of instruction from that great teacher and master of technics, Schradieck.



The lad's great talent soon caused him to become a favourite pupil, and Schradieck took an exceptional interest in his welfare, even giving him extra private lessons. In the classes it would frequently happen that Dunn would be told to stand forward and play certain passages to his fellow pupils, the master saying, "That's how it should be done." In the case of *staccato* this was of common occurrence.

Mr. Dunn has much to say of Schradieck's kindness and amiability, and has been careful to follow his advice as regards not playing in orchestras. "Orchestral playing," said the professor, "has ruined me as a soloist, and I strongly urge you to avoid it entirely." It is fortunate that Mr. Dunn has been able to carry out this principle and so preserve his individuality intact. In one of his latest letters Schradieck mentioned the pleasure he felt at having produced an artist who would so thoroughly perpetuate his method.

His professors in the theoretical branches of his art were Jadassohn and Richter.

His compositions include cadenzas to the various concertos—notably that to Paganini's first piece and a concerto which he has played in public.

He has given concerts all over the United Kingdom, always with the greatest success. At the age of sixteen, he played Vieuxtemps' colossal E major concerto and Spohr's "Gesangs-scene" (No. 8) at the Promenade Concerts.

Gade's violin concerto was played for the first time in England by Mr. Dunn at the Crystal Palace, Mr. Manns conducting; and he has frequently been associated with this last-named gentleman at classical concerts in Glasgow.

Mr. Dunn's special aim has always been to combine the divergent styles of Spohr and Paganini and so bridge over the gulf that separates them.

When Mr. Dunn played for the Royal Amateur Orchestral Society, H.R.H. the Duke of Saxe-Coburg (then Duke of Edinburgh) very graciously lent his own violin for the artist's use on that occasion. He claims, and with reason, to possess more press notices than any other English violinist.

He is the fortunate owner of two fine violins, both presents from his admirers. One is a Pressenda and the other a Strad. This latter has been pronounced by Mr. Laurie to be one of the latest examples of that master's work.

With regard to his reception by the critics I cannot do better than quote the words of the *Strad*—the authority on the violin:—"So far as I have been able to ascertain there was not one discordant note in the salvo of praise fired at his devoted head by the newspapers after his recital."

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## LYRIC FOR MUSIC.

"THE OLD PIPE."

[A.D. 1925.]

There is a farm in the Transvaal,  
And it's tilled by an Englishman,  
He smokes from morning till dewy eve,  
As few but a Britisher can.

He walks with a limp, does the farmer,  
And he puffs, puffs, puffs all the day.  
It's always the same old pipe he smokes—  
Though he cleans it once in a way.

His eldest, Tom, blows a meerschaum,  
The second, Sam, likes a briar.  
"Let us throw," said playful young Peter,  
"Dad's dirty old pipe in the fire."

Said Dad, "I'll tell you a story,  
And you won't say *that* again:  
That funnel and me won't be parted  
Till they carry me down the lane.

"For I had it as a present  
When for service I volunteered—  
I mind, as we sailed from Southampton,  
How the men and women-folk cheered!

"In the thickest of all the fighting,  
I tell you that pipe kept me cool,  
For I knew it meant the Old Country  
Expected a man, not a fool.

"Well, when the fighting was over,  
South African farming I'd try,  
So I took a farm, and got married—  
And I'll smoke that pipe till I die."

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HENRY E. BRANCH

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Musical History.

FACTS WORTH KNOWING.

PART III.

A.D. 1330.—Florid Counterpoint ascribed to Jean de Mèurs about this time.

A.D. 1390.—Masses, Motets, and other vocal compositions produced by various composers.

THE FIFTEENTH CENTURY.

A.D. 1400.—The Clavichord in use in England. The inventor unknown. The Clavichord was sometimes made in an upright form; sometimes in an horizontal one. Its strings were of steel wire, and sounded by quill plectra. The earliest drawing of this instrument exhibits it in an upright form.

A.D. 1400.—The rise of early English and Netherlands Schools of Composers dates from this century. The names of Dufay, Dunstable, Des Près, and others are associated with this period.

A.D. 1446-1511.—Joannes Tinctor (Tinctoris), a Belgian writer on music and a composer. Among other things he produced a dictionary of music, the oldest existing musical dictionary. It was printed about 1475.

A.D. 1473.—The first music printing done by Frosehauer at Augsburg.

A.D. 1482.—The first Academy of Music was founded at Bologna (Italy).

A.D. 1483.—An Academy of Music was founded at Milan.

THE SIXTEENTH CENTURY.

A.D. 1500.—The Virginal in Common used on the Continent.

A.D. 1500.—Rise of the Early School of Italian Composers. The Madrigals by Willaert, Arcadelt, Verdelot, and others were introduced. The Oratorio was gradually developed in Italy, and the first Opera was produced at the close of this century.

A.D. 1511.—The Virginal described by Virdung. Almost identical with the Spinnet.

A.D. 1511.—The earliest Musical Festival took place at Bologna.

A.D. 1539.—The Bassoon utilized by Afranio, a Canon of Ferrara.

A.D. 1550.—The Violin assumed its present form under the workmanship of the Italian makers. The "Cremona School of Violin Makers" was founded by Andrea Amati (born 1520, died 1577).

A.D. 1550.—The "Book of Common Praier, noted by John Merbecke," was published.

A.D. 1560.—Anthems were first introduced into the English Church Services at the Chapel Royal, London.

A.D. 1565.—Palestrina (1514-1594) wrote his celebrated Mass, "Missa Papae Marcelli."

A.D. 1581.—The flageolet invented by Juvigny, a development of the flute.

A.D. 1581.—Le Ballet Comique performed at Paris. The first recorded ballet. There were 300 dancers.

A.D. 1596.—The Gresham Musical Professorship was founded under the will of Sir Thomas Gresham. Queen Elizabeth appointed Dr. John Bull as the first professor and lecturer. The appointment is held at the present time (1900) by Sir Frederick Bridge, Mus. Doc., who succeeded Dr. Wylde in 1890.

A.D. 1597.—Thomas Morley published his celebrated work "A plaine and easie introduction to Practicall Musicke."

A.D. 1598.—The pianoforte, or forte-piano, first mentioned as an Italian Instrument.

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Elementary Lessons

FOR

Vocal Classes AND Sight-Singing,

WITH QUESTIONS ON THE

Theory of Music,

BY

J. A. MATTHEWS.

TO BE PUBLISHED IN FOUR PARTS.

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SIR JOHN STAINER, M.A., MUS.DOC.,  
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Supplement to "THE MINIM," March, 1900.



HER MAJESTY QUEEN VICTORIA.

MARBLE BUST EXECUTED BY COUNTESS FEODORA GLEICHEN.





## PREFACE.

**T**HIS little work is based on a method used by the Author and his Pupils for many years past. The System of Moveable Do (*Sol-Fa*) with Staff Notation is advised, but the fixed Do, or any other method, may be used throughout the Course.

It is left to the discretion of the Teacher to explain and enlarge upon each sentence, sign, or term introduced in each Lesson.

The Time Signatures will be found simple, and will, it is hoped, lead to a perfect knowledge of the subjects of Time and Rhythm. The Author has always found the plan adopted successful, and a very great saving of time in teaching, as it reaches the mind of the youngest student in a moment.

The upper figure always denotes the number of beats in a measure. The note below shows at a glance the kind of note to be adopted for each beat or pulsation, as :—



Four Minim beats in a measure.



Three Crotchet beats in a measure.

The note in all rhythms shows the exact note value used for a beat. It will be found, also, that this plan leads to a better understanding of the old Time Signs.

The Exercises throughout the Course are given as models. The blackboard should be used to enlarge upon all points, and the Exercises should be increased by the Teacher as may be necessary, care being taken to keep closely to the subjects given in each Lesson.

It is emphatically advised that each Set of Questions should be carefully studied and answered (better if written) after each Singing Lesson. The Theory Questions may be used for general purposes, and they will be convenient to use with any text book.

An Accompaniment of Simple Chords may be used occasionally with the Exercises and Tunes. The cultivation of the ear for harmony is very desirable at the earliest stage.

JOHN A. MATTHEWS.

March 1st, 1900.

# Elementary Lessons for Vocal Classes, Sight Reading, and the Theory of Music

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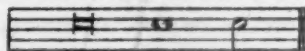
By J. A. MATTHEWS.

## LESSON I.

### EXERCISE I.

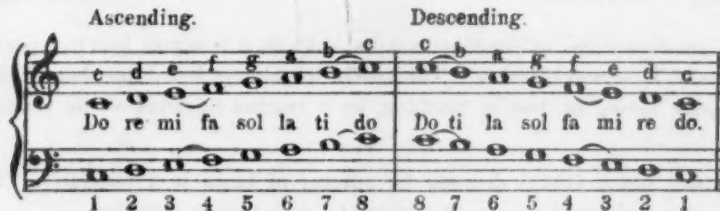
EXPLAIN:— The Staff. Treble and Bass Clefs. Sol (G) Fa (F) Names of Notes. The Diatonic Scale. Tones and Semitones.

Notes for Time and Tune.



Breve. Semibreve. Minim.

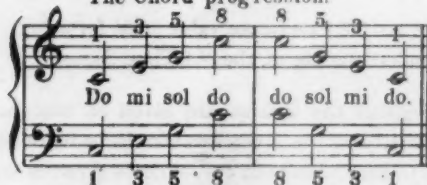
The Scale of Do(C) written in the Treble Clef for Soprano, Alto, and Tenor Voices. In the Bass Clef for Baritone and Bass Voices.



### EXERCISE II.

EXPLAIN:— Tonic. The Tonic Chord. Unison. Unison Singing. Pitch of Voices.

The Chord progression.



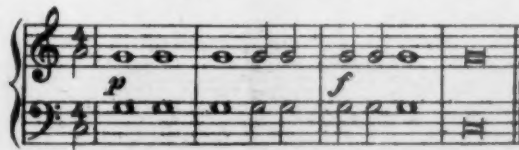
### EXERCISE III.

EXPLAIN:— Bar lines. Measures. Time. Quadruple (Alla Breve) Duple (Alla Cappella) Time Signatures. (a)  $\text{C}$ ,  $\frac{1}{2}$  or  $\frac{3}{4}$ , (b)  $\text{C}$   $\frac{2}{2}$  or  $\frac{3}{2}$ . In Quadruple time, using the Tonic note.



### EXERCISE IV.

EXPLAIN:— The Dominant note. Rhythm. Piano (*p*) Forte (*f*) In Quadruple time, using the Dominant note.



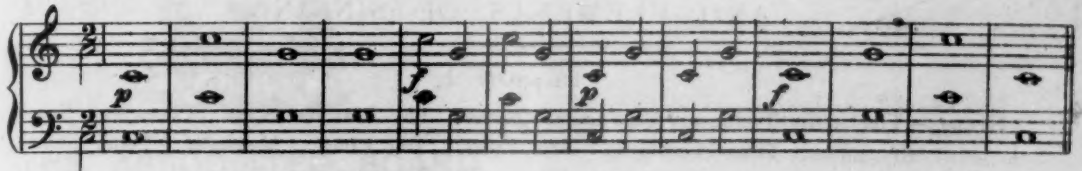
Minim  $\text{C}^{\circ}$



## LESSON II.

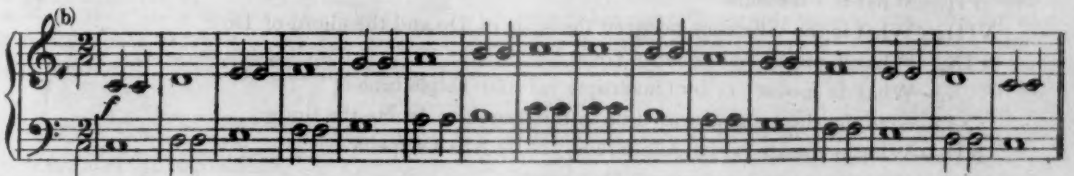
### EXERCISE V.

The Tonic and Dominant notes in Duple time  $\text{♩} \frac{2}{2}$  or  $\text{♩}$



### EXERCISE VI.

EXPLAIN:- Long notes with shorter notes in Duple time to the scale. Letter notes.



### EXERCISE VII.

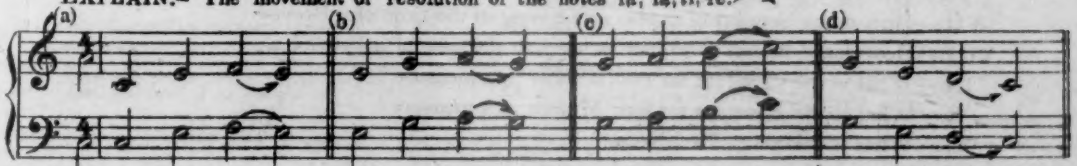
EXPLAIN:- The Pause  $\text{—}$  Crescendo  $<$  Diminuendo  $>$  The Bind or Tie  $\text{—}$  Vocalising to Ah. Tied notes.



### EXERCISE VIII.

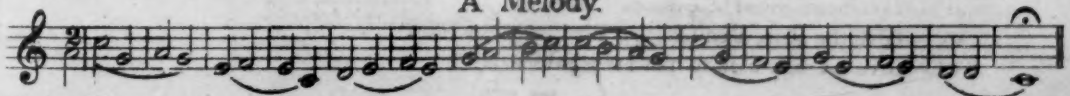
On Natural progressions.

EXPLAIN:- The movement or resolution of the notes fa, la, ti, re.



EXPLAIN:- Phrasing. The Slur.

A Melody.



Minim  $\text{♩}$

# EXAMINATION QUESTIONS ON THE THEORY OF MUSIC AND ELEMENTS OF SINGING.

## LESSON I.

STUDY:—The Staff. Treble and Bass Clefs. Notes. The Diatonic Scale. Tones and Semitones. Time Signatures. The Tonic. Bar Lines. Measures. Tonic Chord. Unison. Unison Singing. Time. The Dominant.

### QUESTIONS:—

- I.—What is meant by the Staff?
- II.—Write the Treble and Bass Clefs.
- III.—Write the three time notes given in this lesson; commence with the shortest note.
- IV.—Write the scale of Do (C) ascending only; use Semibreve notes in the Treble Clef. Write the Sol-fa names under each note, and mark the semitones with a curve.
- V.—Write the scale of Do, descending only; use Minim notes in the Bass Clef. Give the letter names under each note, and mark the semitones with a curve.
- VI.—For what purpose are the bar lines used in music?
- VII.—What is a measure?
- VIII.—What is the difference between the scale of Do and the chord of Do?
- IX.—What is meant by the term Tonic?
- X.—What is meant (1) by Quadruple (2) and Duple time?
- XI.—Give the three signatures used in this lesson to denote the times.
- XII.—What is meant (1) by Alla Brève, (2) by Alla Cappella.
- XIII.—What is meant by the term Dominant?
- XIV.—What is meant by (1) Unison and (2) Singing in Unison?

## LESSON II.

STUDY:—The Pause. The Bind. The Slur. Expression Signs. Rhythm. Value of Notes. Time Signatures.

### QUESTIONS:—

- I.—What is meant by the term Dominant?
- II.—What is the difference in the meaning of the words "Time" and "Rhythm"?
- III.—What is meant by singing in time?
- IV.—What is meant by singing in good rhythm?
- V.—What is meant by singing Piano?
- VI.—What is meant by singing Forte?
- VII.—How many Semibreve notes can be sung in the time of a Breve?
- VIII.—How many Minim notes can be sung in the time of a Breve?
- IX.—What is the signature for two Minims in a measure?
- X.—What is the signature for four Minims in a measure?
- XI.—What is meant by Tied Notes?
- XII.—What does the word Crescendo mean?
- XIII.—What does the word Diminuendo mean?
- XIV.—Write two measures of notes (1) in Quadruple, (2) in Duple rhythms, (3) use the three notes given in Lessons I. and II.
- XV.—Give the signs used for (1) a Bind and (2) a Slur.
- XVI.—Give the sign used to indicate a ~~pause~~





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Central Office, 32, Maddox Street, London, W.

March, 1900.

### "How we Hear."

BY FREDERICK CHARLES BAKER.

#### CHAPTER V.

#### THE VELOCITY AND THE REFLECTION OF SOUND.

It is a well-known fact that the firing of a cannon placed from an observer a long distance off, is announced first by the flame and immediate smoke produced by the explosion of the powder, and only some time afterwards by the noise. The interval of time between a flash of lightning and the sound of the thunder following it, has also been observed. Such observances demonstrate that sound travels, or rather, is *transmitted* through the air, and other substances. The transmittance of sound, with the rate or speed with which it is transmitted over a given distance, in a given time, is known as the *velocity of sound*. Now most bodies, if elastic, will transmit sound-waves, but there are some conditions for the transmittance, which are more favourable than others. As far as air is concerned, the greater its elasticity as compared with its density, the greater is the facility for the transmission of sound. This was proved in 1705 by the philosopher Hawksbee, who placed a bell in the receiver of an air-pump, so that the air could be withdrawn whilst the bell was continually struck. When the air was in the receiver, the bell could be distinctly heard, but as soon as the air was almost withdrawn, only a feeble sound was audible. This, with some similar experiments, more successful since, has proved that in thin or rare air, sound cannot be transmitted so well as in thick or dense air.

The velocity of sound through gases, liquids, and other bodies can be easily determined by mathematical calculation. In ordinary air, near the surface of the earth, the velocity of sound, generally speaking, is at a rate of 1,125 feet per second.\* This rate is very slow when compared with the velocity of light, which is 186,000 miles per second. Hence, as a supposition, if we wish to consider the difference between the velocity of sound, and that of light, we must suppose a terrific explosion to take place on the sun. We—as the inhabitants of this earth, at a distance of nearly 93,000,000 miles from the mighty fiery orb—would be able to see the flash of the explosion about 8 minutes afterwards, but should not hear the noise of the explosion till after 14 years. Sound will travel in water more than four times faster than it will in air, while in

\*The temperature also has much to do with the velocity of sound. At freezing point, its velocity is about 1,090 feet per second, but as the temperature gradually rises, there is a gradual increase in the velocity of sound also, till at the ordinary temperature, its velocity is about 1,125 feet per second.—(F.C.B.)

iron, it will travel more than seventeen times faster, but in pine wood its velocity is about ten times its velocity in air. The cause of these speeds in comparison to that of the air, is due to the greater elasticities of the water, iron, and pine-wood as compared with their densities, than that of the elasticity of the air, in relation to its density. Similar experiments have been made in ascertaining the velocity of sound in most bodies, such as gold, silver, lead, copper, and most kinds of wood.

When a bell is sounding in the open air, the sound-waves are transmitted in all directions, but if the transmission takes place in only *one* direction, so that the sound-waves travel in that one directed

In planning these tubes for this purpose, all sharp curves are avoided, so that when a person speaks at one end, the sound is transmitted by the enclosed air in the gutta-percha tube, *in one direction only*, and the sound in this way is thus conveyed from one part of a building to another.

If a sound-wave, when travelling through the air, comes in contact with an obstacle, by means of its elasticity, it rebounds in a similar way that an india-rubber ball rebounds when thrown against a brick wall. When a sound-wave strikes an obstacle in this way, and is so thrown back, it is said to be *reflected*. See FIG. IV.

The theory concerning the reflection of

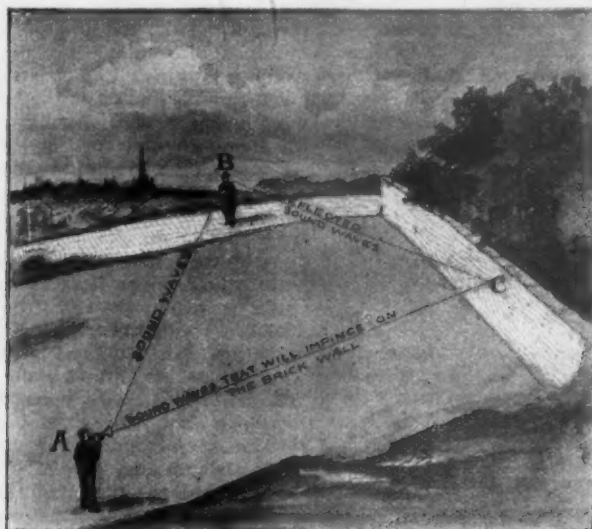


FIG. IV.

The sound-waves from the trumpeter at A, impinge on the brick-wall at C, and are thrown off again (or reflected) towards the observer at B. Hence the observer hears not only the sound issuing in the direction of A B, but also the reflected sound from C to B.

path, and that only, their power of travelling will then be so enormously increased that sound in this way may be heard at a very great distance. Biot, the French philosopher, found that he could hold a conversation in a low voice through one of the empty iron water-pipes of Paris, which was about 3,120 feet in length, and that the slightest whisper was heard at that distance. This is accounted for, by the fact that instead of the sound-waves being able to travel in all directions (because of the sides of the pipe), they were compelled to travel the first readiest, and unobstructed path,—which was along the interior of the iron tube. It is on this principal that the acoustic pipes or speaking-tubes are formed.

sound is rather complicated, but it may be interesting to know that by means of a certain law it is possible to determine the exact direction that a ray of sound will take after its reflection. The reflection of sound is chiefly known under the two forms of *resonance* and *echo*. By means of resonance, sound is remarkably strengthened, which is proved by the fact that it is easier to sing in a room, than in the open air; but at the same time, unless certain conditions are prominent, the resonance of sounds will also prove a hindrance, as it often does in the case of large rooms, that are not fitted for musical purposes.

When a sound is produced in the interior of a



building, the sound-waves are naturally propagated in every direction, and hence they travel through the air till they come in contact with the walls of the building, but as soon as they come in contact with a wall—by means of reflection—they are sent back again; or, to some other wall. This goes on several times from one wall to another, and the evidence of the unpleasantness is obvious when a sentence is said, or sung, for the reflection of the first word will not terminate, before the second word must be said, or sung, and in like manner all the following words. Therefore, one word or note is confounded with the other, because the reflection of the first word is so prolonged that it is confused with the sound-waves caused by uttering the second word; and so the phenomenon of resonance is often extremely troublesome unless it be remedied. The unpleasantness caused by the effect of resonance is particularly noticeable in large churches, cathedrals, or theatres, and to prevent the disagreeable resonance of a building is at present one of the most difficult problems for an architect; for strange as it is, yet it is nevertheless true, that many of our best buildings in the forms of churches and cathedrals, and even theatres—although beautiful as far as architecture is concerned—are absolutely devoid of proper acoustic principles; but musicians are glad to know that the modern architect is at last giving some attention to this matter in reference to the construction of future buildings. The unpleasantness of resonance does not happen in small rooms because of the short distance from one wall to another; hence the time taken for the sound-waves to travel so short a distance, and to be reflected from one wall to the other, is such, that the resonance is not prolonged sufficiently to make it discernable, or to interrupt the sound-waves of the following words. All curved roofs and ceilings act as reflectors of sound, in a similar way that mirrors act as reflectors of light. Thus, by much reflection, the least sound can be sometimes transformed into a deafening roar. The great dome of St. Paul's Cathedral is so constructed that two persons at opposite points of the internal gallery can talk in a mere whisper. It is on this account that it is known to some as the whispering gallery. Similar examples are to be met with under arches and the like. In some buildings that possess a cupola or dome, it is possible to obtain some marvellous effects, by means of the reflection of sound, for in some cases the sound is prolonged so much by the reflection, that by singing the notes in succession which form a chord, the chord itself may be heard in such a beautiful way that it is quite awe-inspiring.

The other form of reflection known as *echo* is produced by some large vertical obstacle, such as a wall or rock, at a long distance from an observer.

When a sound is sent by an observer toward the wall or rock it strikes the wall or rock, and is thereby sent back again to the observer from whence it was produced. But on account of the distance, the time taken by the sound-waves to travel to the wall and back again, is such, that the reflected sound is clearly separated from the sound uttered. Hence it is called echo. Should the distance be twice the length, it will be possible to hear two syllables, or even more, according to the conditions. If two walls are placed parallel at a sufficient distance from one another, an echo (reflected sound) may be thrown from wall to wall several times. The most interesting case of echo of this kind is that at *Simonetta*, near Milan, a villa with two lateral wings, where the report of a pistol by means of echo is said to be heard no less than thirty-two times.

(To be continued).

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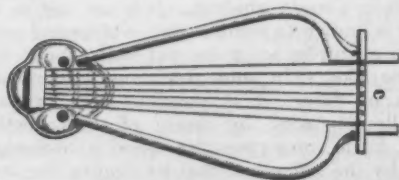
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### The Violin.



Simplicity, grace and perfection are the distinguishing characteristics of the violin, an instrument which peculiarly merits the praise of being the faithful interpreter of the sentiments of the soul. The antiquity of the violin, or, in other words, of the Egyptian chelys, the origin and type of all instruments having a concave body, whether played with a bow or a plectrum, may be traced to the remotest ages, and the most celebrated people of the East. But, in all probability, the chelys was, at a very early period, transported to the west, and assumed by degrees the form which it has at present. The bow, to employ an image of M. Baillot, transmitted to this instrument by its Promethean touch, that living fire, which, by enabling it to produce such extraordinary effects, has placed it at the head of all musical instruments.

Certain modern writers have sought to give to the violin, or at least to the instrument that immediately preceded it, a lofty origin, by tracing it to the Greeks and Romans. It has been pretended that the viola is indicated in the writings of Aristophanes and Anacreon, in a passage in the comedy of *The Clouds* of the former, and in the *Ode to Apollo* of the latter; that Plutarch, in the seventh of his *Symposiacs*, where he attributes the lyre to Apollo, seems to afford grounds for believing that it was of the viola he spoke; that Athenæus, in his fourteenth book, where Anaxilus distinguishes between the lyre and the cythara, Lucian in his dialogue between Apollo and Mercury, and Erasmus in his *Chyliaides*, have all spoken of the viola. Others have imagined it designated in the chelys or lyre spoken of by Ovid in his verses addressed to Piso. But all the passages which they have cited, and the number might easily have been doubled, have no relation whatever to the violin, or any other bowed instrument whatever.



The Long Lyre with Seven Strings.

The writer who principally gave rise to this erroneous opinion, was Viginere, who was born in 1522, and died 1569, was successively secretary to the Duc de Nevers, and Henry III., King of France. He was a man of immense erudition, as

his numerous works prove; and his authority gave weight to the error committed by him in the case in point. In his work entitled *Annotation sur les Tableaux de Philostrate*, he has collected all the passages from Greek and Latin writers, in which he imagined the viola, and even the violin, to be spoken of, and in giving which he always translates the word *plectrum* and *pecten* by the term *archet* or bow. He also imagined that he saw the same instrument represented in Valeriano's work on *Hieroglyphics*, and in the medal of Scribonius Libon, mentioned by the said Valeriano. This medal represents an altar or *puteal*, and, according to Viginere, the instruments sculptured upon its side. He does not positively say that they are violins, but the context would lead us to suppose as much. As this medal has been the cause of error, by leading many writers to consider it as the most certain monument of the existence of the violin in the time of Horace, it may not be amiss to dwell for a moment upon the subject, and show that it by no means warrants such an opinion.

Valeriano has an engraving of this medal in his work. It is of silver, with a head on one side and the inscription *Paulus Lepidus concord*, and on the reverse, a well, or altar, round which are the words: *Puteal Scribon, Libo*. This medal was struck to commemorate a *puteal*, which Libonius had caused to be constructed in the Forum. He had musical instruments constructed upon it, by way of intimation to the judges and pleaders that justice, like music, can produce no good effect except by perfect concord.

The figures on this *puteal* are lyres of a very lengthened form, but not violins, as some writers have pretended, who assure us that this instrument was known at Rome in the time of Horace, because the poet, in the second book of his *Epistles*, thus speaks of the monument:—

"Forum putealque Libonis

Mandabo siecis";

and in support of their opinion they also cite this verse of Ovid:—

"Cui puteal, fanumque timet, celeresque  
calendas";

and they conclude, as these two writers have spoken of this monument, upon which these musical instruments were sculptured, that the violin existed in Rome in their days, and that its invention belonged to the Romans, because the *puteal* is the

† Gio. P. Valeriano, of the ancient family of the Bolzani, was born at Belluno, about the middle of the fifteenth century, and died at Padua in 1558, at the age of eighty-one. So great was the progress he made in letters, that his society was courted by the most illustrious of men of his time, and he enjoyed the patronage of the Medici family. The most considerable of his works was that on *Hieroglyphics*, or Latin commentaries upon the sacred letters of the Egyptians and other nations, to which two additional books were added by Lelio Agostino Curioni.

most ancient monument on which it appears. Spanheim of Geneva, a celebrated writer and antiquary, who died in London, in 1710, remarks, in his translations of the *Cæsars* of Julien, p. 34, that our musical instruments are neither Greek nor Roman.

We would answer in the first place, that though Horace and Ovid speak of the *puteal*, they do not say a syllable of the musical instruments sculptured upon it; and that with respect to the violin, no consequence, direct or indirect, can be drawn from the verses in question. In the next place, we would say, that even if the musical instruments seen upon the medal were violas, it would be no proof of their having been invented at Rome; nay more, that it might be taken as a proof that violas had been carried from Gaul into Italy; for at this period J. Cæsar had achieved the conquest of Gaul. Horace, who was born in the year of Rome 689, and died in 746, about 30 years before Christ, and during whose life this conquest took place, might have known this instrument; but of such knowledge we have no proof in any of his works.



A female playing on the Vielle—  
13th Century.

(The Vielle is an old name for instruments of the violin species and used by the French Troubadours of the 13th Century).

Supposing, however, the instruments represented on the *puteal* not to be lyres, but instruments with a finger-board, neck, and strings, would it not be more natural to consider them as chelys or cytheras, which were much in use at Rome at this period? Why insist upon their being violins? Where is the proof? The surest indication of there being such would be the bow, and where is that to be found? Unfortunately for the supporters of this opinion, it is not found upon the medal, and, by a just inference, we have a right to conclude it

was not upon the *puteal*. And yet the partisans of this opinion have the hardihood to assert, that their violins upon this monument were, in all respects, similar to those now in use. But the bowed instrument then in existence was the viola; it resembled the Egyptian chelys. In process of time, the viol of the middle ages took the resemblance of the modern guitar; but the violin, in the form in which we now see it, and as it is represented in the MSS. preserved in the church of *Saint Julien des Ménétriers*, did not make its appearance till towards the close of the thirteenth century, or the beginning of the fourteenth. Those, therefore, who assert that the form of the violins on the *puteal* of Libonius is the same with that of the modern violin, are guilty of an anachronism of 1200 years, or thereabouts.

To sum up the substance of this question in a few words; this medal gives no indication of the existence of the violin; first, because it represents no other instruments than lyres; secondly, if these instruments contained a finger-board and a neck (*which they do not*), it would only prove to them to be chelys or cytheræ; thirdly, no bow appears, an addition necessary to the viola and violin; fourthly, these instruments cannot resemble the modern violin, because the form of the latter is posterior to the epoch in which the *puteal* was constructed, by more than 1200 years. Such is that of several learned writers. Monuments, manuscripts, poets, all confirm them in this opinion, and represent the original of the violin to be different from that of the medal in question, on which the imagination has discovered things which do not exist there, and which are confidently rejected.



Satan playing upon an oval three-stringed Vielle—13th Century.

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## Frederic Archer.

This celebrated English organist, now a resident in America, is giving organ recitals at the Drexel Institute, Philadelphia, U.S.A. Mr. Archer's programmes are very interesting, the following being a specimen of one given on Feb. 1st at the above named institute:—Variations on an original theme (Frederic Archer), *Pièce Héroïque* (César Franck), *Andante Con Moto*, in B flat (Henry Smart), *Fugue*, in G minor (J. S. Bach), *Scherzo Caprice*, Op. 29 (E. Bernard), *March de Fête* (Eugène Gigout), *Poème Symphonique*, "Rouet d'Omphale" (Carl Camille Saint-Saëns), *Larghetto*, Piano concerto in C (Ludwig van Beethoven), *Canzonetta*, 1st quartet (F. Mendelssohn-Bartholdy), *Fugue*, *Ottetto* (Mendelssohn), "Clock" Movement (Joseph Haydn), *Overture*, "Oberon" (Carl Maria von Weber).

The following notes of Mr. Archer's career may be of interest to many of our readers, to whom this artist's name is familiar:—

Frederic Archer was born in 1838, in Oxford, England, where he received his literary education. He is a remarkable example of musical precocity. In his ninth year, he could play at first sight, with unerring accuracy, any composition within the scope of his childish fingers. When fourteen years of age, he was made organist of St. Clement's Church and Merton College Chapel, Oxford, holding both appointments. After a successful career, in which he gave recitals at Albert Hall and Crystal Palace and in the chief cities of Europe, he was appointed organist at the Alexandra Palace, in London, where he frequently played to audiences of twenty thousand persons. He first went to America in 1881, and soon afterwards took charge of the music at Plymouth Church, Brooklyn, at the solicitation of the late Henry Ward Beecher. In 1895, he accepted the position of Organist of the Carnegie Music Hall, Pittsburg, and later organised the Pittsburg Orchestra, which, although a local



organisation, has acquired a wide reputation among musicians throughout the United States for the high character of its concerts.

Mr. Archer has revolutionized the art of organ playing on the American Continent, and ranks among the foremost of living organists. His chief characteristics are great technical ability, a careful observance of the composer's inner meaning, and a regard for the production of legitimate effects in the interpretation of orchestral works. He is, moreover, an accomplished orchestral and choral conductor.

One of the prime causes of Mr. Archer's celebrity lies in the fact that he has always recognised the importance of popularising the instrument of his predilection. He is fully aware that programmes made up exclusively of heavy scholastic works prove uninteresting to the general public and musicians alike, and he has therefore emancipated the instrument from its thralldom and fully developed its resources. He has elevated it to the rank of a concert instrument and adapted it to the requirements of orchestral compositions of a more generally intelligible character, freely introducing those familiar to a mixed audience. At the same time, he is one of the finest living exponents of classical organ music, but judiciously intersperses it with lighter productions, which thus become additionally attractive by force of contrast.

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### London and Provincial Notes.

CHELTHENHAM. — On February 10th, Herr Rosenthal gave a pianoforte recital in the Victoria Rooms. There was a small attendance. The talented pianist had a hearty reception and exhibited his powers with a choice selection of pieces. During the week, commencing February 19th, the Moody-Manners Grand Opera Company occupied the Opera House, and gave a selection of popular operas to fair houses. The artists were all good, and the band and chorus far above the usual dimensions of a Provincial Opera troupe. This was the first visit of this excellent company.

The Festival Society, conducted by Mr. J. A. Matthews, for the last thirty years, gave the Second Subscription Concert of the season on Tuesday evening, February 20th, in the Assembly Rooms, before a large and fashionable audience, which filled the room in every part. For the seventh time Sir Arthur Sullivan's dramatic cantata "The Golden Legend" was given by the Festival Society, and it received the same careful preparation and excellent rendition as noted on former occasions. The band numbered sixty players, together with the other forces, making three hundred performers. The programme was of great interest, as it consisted entirely of music by Sullivan, the following being the selection of part one: — Overture "In Memoriam," the Orchestra; solo, quartet and chorus "Onward, Christian Soldiers"; air "Refrain thy voice from weeping," (Light of the World); song and chorus, "The Absent-minded Beggar." The concert opened with Costa's arrangement of "God save the Queen." The soloists during the evening were Miss Agnes Nicholls, a former member of the Festival Society, Miss Marie Bellas, who made her first appearance in Cheltenham on this occasion, Mr. Gwilym Richards, Mr. Fred Lightowler, and Mr. Charles Knowles. The principal violinist of the orchestra was Mr. E. G. Woodward. Mr. Charles Collier was the harpist, Mr. A. G. Bloodworth presided at the Clarabella Orchestral Organ, and Mr. E. A. Dicks, F.R.C.O., chimed the bells in "The Golden Legend." The conductor was surrounded by many of his old and talented pupils who made a special point in assisting at this memorable Concert, which was made the medium for assisting the Mayor's (Ald. G. Norman) Fund for the Widows and Orphans, caused through the war in South Africa. After the performance of "The Absent-minded Beggar," which was sung with spirit by Mr. Fred. Lightowler and the Choir, with full Band and twenty-four Tambourinists (Ladies of the Choir), a collection was made, and the Tambourines conveyed the sum of £26 6s. to the fund organised by the Mayor. The sum of two guineas had to be handed out of this to the A.M.B. Fund of the *Daily Mail*, from whom permission was had for the right of

performance of the patriotic song by Rudyard Kipling and Arthur Sullivan. One of the principal features of the first part consisted of the splendid performance of "Onward, Christian Soldiers" sung as a Solo, Quartet and Chorus by the Artists and Choir, with full Orchestral accompaniment, arranged by the conductor. This created a profound impression not to be forgotten. The beautiful Overture "In Memoriam" was played in a brilliant manner by the Band, and Mr. Gwilym Richards Solo "Refrain thy voice from weeping" was an artistic effort fully recognised. The second part was devoted to the Cantata. The chiming of the bells announced the opening of the prologue, which was splendidly given. In this Mr. Charles Knowles distinguished himself in the part of Lucifer and throughout the various scenes. Mr. G. Richards was most successful with the tenor part of Prince Henry. Miss Marie Bellas was greatly applauded at the close of both her solos "Slowly, slowly up the wall" and "Virgin who lovest." The part of the Forester was well rendered by Mr. Lightowler. Of the singing of Miss Agnes Nicholls, in the part of *Elsie*, we cannot say too much. This young artist has made rapid strides since her first success at the Royal College of Music in 1894. Throughout the evening Miss Nicholls displayed the fine qualities of her voice, and *Elsie's* part was sustained with true artistic instinct. At the close of the beautiful solo "My Redeemer and My Lord" she received hearty applause, and the Mayor presented her with a lovely bouquet of Lilies of the Valley and Ferns. Later on the solo "The night is calm," with a splendid performance by the band and chorus, ended Scene III., with great success. The Choir entered into the spirit of the music thoroughly, and the unaccompanied choruses "O gladsome light" and "O pure of heart" were fine examples of choral singing. The pitch was maintained throughout, and indicated more than the possession of good tuneful voices. As regards the band it displayed great excellence and was well under control in the delicate passages. The Festival Society has done a good work in Cheltenham during its long career. Sir Arthur Sullivan has expressed himself in flattering terms to the conductor of the Festival Society for the energetic way he sows the good seed in Cheltenham and neighbourhood, and for the programme of music selected from his compositions, and rendered at this notable concert. The hearty congratulations of the musical patrons of the Festival Society have been showered upon Mr. Matthews and his army of professional and amateur musicians on this the close of the Thirtieth Season. The seating arrangements of the room were carried out in excellent style by the Festival Stewards, under the direction of Mr. H. G. Workman.



GLOUCESTER.—The Instrumental Society gave the annual concert of the tenth season in the Guildhall, on February 22nd. The attendance was satisfactory, and the programme provided gave unmistakable pleasure to lovers of orchestral music. The lion of the evening was Mr. William Henley, the violinist, who played in the most faultless manner Ernst's "Fantaisie" and Hubay's "Scenes de la Czardas" (No. 2); both these solos were rapturously encored, and Mr. Henley responded by playing Schubert's "Ave Maria" in a masterly style. The only vocalist was Miss Amy Perry, who sang three songs in a charming manner:—"Softly sighs" (Weber), "Doubting and dreaming" (G. Thomas), and a Spring song (Clifford); these gave evidence of a well-trained voice and artistic feeling. Miss Perry sang "Coming through the Rye" as an encore. The instrumental selections included Symphony No. 2 in D, Beethoven; Overture to Mendelssohn's "Midsummer Night's Dream;" the ballet music, "Faust" (Gounod), and two pieces by Tschaiakowski. All were well given by the orchestra, which numbered 60 performers. Madame Amy Woodward, Mr. A. W. H. Hulbert and Mr. A. Cooke shared the accompaniments, and Mr. E. G. Woodward conducted this successful concert.

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LOUGHTON.—The Operatic Society gave three performances of "The Mikado" last month in the Lopping Hall, with good success, under the conductorship of Mr. Riding, F.R.C.O. There was a string band for accompaniments. A collection was made the opening night for the War Fund, after the recitation of "The Absent-minded Beggar," by Mr. E. Stuart-James, the sum of £5 12s. 1d. being realised.

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GUILDFORD.—On February 8th, the St. Nicholas Choral and Orchestral Society gave a concert in the Borough Hall, under Mr. R. Vinen Stanley's conductorship. The programme included "Andromeda," by Dr. C. Harford Lloyd. The soli parts were well sustained by Miss Maggie Purvis, Miss Hughes, Mr. Tom Child, and Mr. Henry Sunman. There was a well-balanced orchestra of 60 instrumentalists under the lead of Mr. A. Campbell.

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DUDLEY.—The Choral Union gave Barnett's Cantata "The Ancient Mariner," on February 20. Madame Zippora Monteith, Miss Nellie Pritchard, Mr. Albert Collings, and Mr. H. Sunman were the soloists. Mr. T. M. Abbott was the principal of the orchestra, and Mr. W. H. Aston was the conductor. The concert was a great success.

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PLYMOUTH, DEVONPORT AND STONEHOUSE.—Messrs. Moon & Sons gave their last concert for

this season on January 31st, when the artistes engaged were Madame Bertha Rossow, Miss Clara Butt, Mr. William Green (Tenor), Mr. Charles Copland, Mons. Johannes Wolff, and Mr. F. A. Sewell (Conductor). The most successful item of the programme was probably Madame Rossow's rendering of Verdi's "Ah! fors é lui" given with true dramatic expression, and was encored. Miss Clara Butt was well received in "O Don Fatale" (Verdi's "Don Carlos"), but her treatment of Cowen's "Promise of Life" was far from convincing. On February 7th Dr. Weekes Choral and Orchestral Societies gave a miscellaneous concert. The chief orchestral items were Gade's "No. 4 Symphony," the Vorspiel from Reinecke's "King Manfred" and the "William Tell" overture.—The Plymouth Philharmonic Society gave a concert in the Guildhall on the 21st February. Other Choral Society Concerts have been given by Mr. Parkes's Choir and the Christ Church Choral Society.—The "Devonia Quàrtette" gave a successful concert on the 17th ult. The party is a clever one, and their programme was very varied. Miss K. Smith has a sweet well-trained soprano voice, and in Mr. Herbert Wilson one notices a baritone of great promise. His voice is of excellent quality and his singing characterised by much dramatic power. Miss Ida Lancaster's violin solos were well received. Miss Shepherd proved a reciter of the first grade. She kept her audience spellbound during her rendering of "The Legend of Brigenz." Mr. Cyril Wilson efficiently acted as accompanist and played as a solo a Chopin Ballade in a charming manner.

W. D. S.

—:O:—

DOVER.—A concert of a novel character was given January 31st, on behalf of the Mayor's War Fund, by the Choral Union, conducted by Mr. H. J. Taylor, F.R.C.O. The programme consisted of national and popular music, which proved very successful.

—:O:—

A Commemoration Service for the late Mr. Battison Haynes was held on the 8th February, at 1.30, at the Savoy Chapel Royal, conducted by the Chaplain, the Rev. Paul Wyatt; Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, and a pupil of the deceased, officiating at the organ. The Dead March in "Saul" was played, and two hymns, "Rock of Ages" and "When the day of toil is done," were sung by the choir. Sir A. C. Mackenzie, Mr. Alfred Littleton and many other friends of the departed musician attended the service.

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A PRIZE COMPOSITION.—The sum of £20 is offered for the best quintet for violin, viola, violoncello, double bass and piano by a musical enthusiast.

The examiners are Mr. Edward German and Mr. Hamish McCunn, with Sir Alexander Mackenzie as referee. Several works have been sent in for the competition under the care of Dr. Yorke Trotter.

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We have been obliged to hold over several reports of concerts and other matter. —Ed. *Minim.*

### Academical.

#### OXFORD UNIVERSITY.

On January 30th, Sir Hubert H. Parry, M.A., D.Mus., D.C.L., was admitted to the Professorship of Music by the Vice-Chancellor, and made the customary declaration.

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#### THE ROYAL ACADEMY OF MUSIC.

Four hundred and eighty-two candidates entered for the recent L.R.A.M. Examination, of whom one hundred and forty-seven were successful.

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#### THE ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL ACADEMY OF MUSIC.

The entries for the Local Centre Examinations close March 1st. The entries for the Local School Centres close May 13th.

The Board offers Six Exhibitions for 1900, of a total value of £430.

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#### ROYAL COLLEGE OF ORGANISTS.

The following candidates passed the examination for the Associateship, January 1900 :—

Barlow, H., Stockport; Bedford, Miss E. M., Manchester; Bradley, W., Nelson; Briggs, G. H., Leeds; Carter, J. W., Millom; Chastaney, E. E., Great Yarmouth; Chenoweth, W. J., Leamington; Cooper, F. B., Penge; Cousen, H. W. J., Thongsbridge; Davis, E. T., Dowlais; Dixon, Miss H. C., Bognor; Gilbert, H., Stoke-on-Trent; Gilberthorpe, H. T., Felixstowe; Hargrave, R. H., Briggate; Hart, L., London; Hindell, J. F., Newmarket; Hodge, W., Hull; Hughes, W. S., Wrexham; James, O., Aston; MacCunn, A., Thornhill; Moore, F. G. H., London; Morgan, J. A., Newnham-on-Severn; Newton, J., Harlow; Parris, A. F., Bedford; Pinniger, W. B., Brighton; Roberts, Miss V. C., Maidstone; Saxby, A. E., Southsea; Sharpe, G. H., Liverpool; Sheppard, T. A. H., Carshalton; Shortis, Miss F. M., London; Soresby, R. W., Aspley; Sugden, W. E., Hulme; Tankard, C., Great Horton; Taplin, W., London; Taylor, P. C., Brighton; Tebbutt, A. E., Bluntisham; Timmins, J. L., N. Kelvinside; Turner, J. R., Glasgow; Venn, H., Bristol; Villiers, P. K. de V., London; Walbank, F., Keighley; Waters, G. O., London; Wickett, F. T. C., Torquay; Woodward, H., Mannamead; Yarrow, R. H., Chiswick.

#### ROYAL COLLEGE OF MUSIC.

The Final Competition for Free Open Scholarships in the Royal College of Music, took place on Saturday last, at the College, when the following fifteen were elected :—

*Pianoforte* :—Ethel M. Brigstock, London; James Friskin, Glasgow; Clara E. Smith, London.

*Singing* :—Mildred F. Evans, Manchester; Julia E. B. Hall, Bristol; Seth Hughes, London; Norman E. Ridley, Gateshead; Harold E. Wild, Manchester.

*Organ* :—George Dyson, Halifax; Walter B. C. Wiltshire, Brighton.

*Violin* :—Vera L. D. W. Evans, London; Valentino Gennari, London.

*Violoncello* :—Charles G. Blackford, London.

*Flute* :—George Ackroyd, Bradford.

*Trumpet* :—Frank R. Moore, London.

### Notes—Musical and Otherwise.

By "OMAR."

A most unusual concert, organised by Mr. Norman-Concorde, took place at St. James's Hall on 19th Feb., in aid of the Marchioness of Lansdowne's Fund for the Wives and Children of Officers. On this occasion was introduced for the first time in the world a gigantic orchestra of over 500 performers on Plettro instruments, conducted by Signor Marchisio. The orchestra included the mandoline, mandola, mandolincello, the guitar, the lute, the harp, gendoline, &c., and the effect it produced was most fascinating. The idea originated when only a few weeks back a band of 60 played at one of Mr. Norman-Concorde's concerts at the Queen's Hall, and the result was commented on in a most interesting way by the critics. That musical epicure, the *Pall Mall Gazette* critic, wrote as follows :—"Among other things, this admirably enthusiastic congregation of players gave us a mandoline version of Gounod's Serenade, and a new composition entitled "Anglia super Omnia," by Mr. Marchisio himself. The effect which was produced in each case was extraordinary, even exciting. For in the swelling of the music in any fortissimo passage you heard a sort of rich contralto voice accompanying the melody; and yet the effect was not exactly vocal. It had a strange and ghost-like resemblance to a magnificent voice rather than a voice itself; and it was even a little weird to hear that wraith of a glorious voice surging up between the rapid tinkle of the mandolins. Certainly we had no idea that a collection of instruments of percussion—instruments, of course, incapable of holding a sustained note—could produce under any circumstances so vocal an effect; and the most curious part of the matter is that the vocal effect should always be contralto."



Speaking of this concert, I would opportunely remark that "the law is a hass!" One man may "give a pair of vases away" with a pound of tea and take advantage of the stupidity of the poor, who cannot see that both must be paid for and that both must be of inferior quality—but another man may not, when arranging a concert for the War Fund offer as additional attraction to the public valuable presents which do not in any way benefit him. This seems to be Mr. Norman Concorde's unpleasant experience at the above concert. A Brinsmead grand piano, a repeater clock, the "Standard" Library, and many other valuable tickets were to have been drawn for by ticket-holders, but at the instigation of some Judas of a "common informer" the police forbade the drawing for presents as an "illegal lottery."—They say that the law is no respecter of persons, but it evidently is not always so, for not a day passes but scores of such raffles take place in various parts of the Kingdom at bazaars organised for charitable purposes. Such is justice! What a moral country we are!

—:O:—

I have just been reading some interesting facts in the life of Malibran. Few of the great singers of the past have been so thoroughly worshipped as this large-hearted lady. The public Press of her day recorded from time to time instances of this admirable woman's generosity of disposition. One of the stories about her is briefly as follows:—An Italian professor gave a concert, which was very poorly attended; he had engaged Malibran to sing, for which she was, as a professional favour, to receive only twenty guineas. He called to pay her—or rather to offer her—a moiety of her terms, which she refused to accept, and insisted upon having the full amount, which the poor Italian doled out very slowly; and when he had counted twenty sovereigns he looked up at her to ask if that would not do. "No, another sovereign," she said. "My terms are twenty guineas, not pounds." He put down the other sovereign, and said with a sigh, "My poor wife and children!" Malibran took up the money, and then, with one of her impulsive expressions, said "I insisted on having the full sum in order that it might be the larger for your acceptance." And at the same time thrusting the gold into the astonished professor's hands and hastily wiping away a tear, she rushed out of the room. She performed a similar act when in Venice. The owner of the Teatra Emeronitton had requested her to sing once at his theatre. "I will," she answered, "but only on the condition that not a word is said about remuneration." The poor man was saved from ruin. The character she took was Amina. She was visited by throngs, and the storm of applause lasted a full half-hour. The vast multitude after-

wards followed her home and surrounded her residence, their enthusiasm amounting to almost infatuation. Some of our best known artists would do well to read, mark, learn, and inwardly digest the life of Malibran.

—:O:—

At Mr. John Dunn's concert, on Feb. 20th, at the Queen's Hall, under the direction of Mr. Norman Concorde, an excellent innovation was made with regard to price and seats. These were from 5s. to 1s., and every seat, even the 1s., were reserved.

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